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INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: June 2001

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DCC-76

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on a target of interest.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION DCC-76

TIME

#66: This will be a remote viewing session for 0900 hours, 17 June 1981.

This will be a pre-session briefing to the remote viewer. At this time I provide you with a sealed envelope. Your mission for this morning will be to describe the target in the picture in the sealed envelope I have provided you. Do you have any questions pertaining to your mission this morning?

#07: No.

#66: All right. You have 25 minutes to prepare yourself for this morning's mission.

0900 Relax. Relax. Concentrate. Relax and concentrate. Relax and focus your attention now on the target pictured in the envelope I have provided you. Focus now on the target and describe your perceptions to me.

PAUSE

+05 #07: First I got the inside of a building..disarray, like modifi-
+06 cation..construction, modification. Then I got the exterior
of a rather large structure...three, four stories.....
Windows, uh, window shapes on my side. Some reason I'm having
trouble with something that lies between me and that structure.

#66: Work on it.

PAUSE

+09 #07: All I could get is a, is a shimmer, like heat...like heat
rising off of something..reflection off water. There's open..
openness my side of the structure. Even though it's facing
out towards the view..water. Seem to be facing south. I got
a bit of repetition of shapes like I was inside of a..some kind
of long structure that..repetition.....

+11 #66: Describe the construction of this structure.

#07: What'd you say?

#66: Describe the construction of this structure.....

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- #07: First one or second one?
- #66: Do I understand that you have an outside perception as well as an inside perception?
- #07: Oh, yeah, okay. I also described a...I also encountered a, some type of a..shape that I was inside of that had a lot of repetition.
- #66: Okay, let's start there.
- #07: It's...it must be structural beams or something. I could see down the right side. It's long, as I look down the inside rather narrow, side to side maybe 15, 20 feet. It's very boring and..biggest thing I see is a lot of repetition and I guess structural members.
- #66: Describe the activity in this area..
- #07: No activity, just...a light way back in there. A feeling there was tracks or something in the bottom of this thing... The big building over there I picked up first..has its back towards trees or a hill or something and southern side open..facing openness rather than other buildings. I have the distinct feeling there was modification of some kind or alterations going inside, gone inside this building.
- #66: And tell me the raw data which makes you say this, the experience, the impression you have which makes you come to the conclusion-
- #07: Oh, bare studs, uh..bare studs, construction tools lying around on the floor, debris..structural materials stacked here and there...fresh, uh, fresh wood and..partition, wall. Studs are bare, fresh...
- #66: And I asked you about the activity in the building at the present time and I understand that you said there is no activity right now.
- #07: I'm aware of people..off to my left somewhere, but-
- +15 #66: Okay, let's work on that for awhile. Work on that without reporting.....
- #07: I got some people....30, 40 feet away. In a room with..TV's, CRT's, something. It's a lot of the- it's black and white. There's a lot of blue white light that reflects off of a.. like TV monitors or something. Light in the room flickers and changes, the scene changes on various..CRT's.
- #66: Tell me about the people.

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#07: Don't appear to be military..
 #66: Why is it they don't appear to be military?..
 #07: Mode of dress.
 #66: All right...
 #07: Some reason people feel, or seem small..in comparison to people I'm accustomed to having around me. Everyone I've been seeing.. smaller in stature. Two standing up over to the left.. Two or three sitting down.
 #66: The two standing up-
 #07: Keyboard...
 #66: The keyboard, okay. The two standing up to the left, describe their activity to me.
 +20 #07: They're discussing something very intently.
 #66: Work on it without reporting.

PAUSE

+23 #07: One of 'em appears to be..doesn't belong in this room. Came here for assistance or a briefing. No, his attitude says he is doing... Seems to be telling someone what to do rather than listening. Other person has some kind of data board. Keeps referring to it very nervously... Some kinda big piece of paper that..if it wasn't folded it'd probably be at least a meter square. Keep on folding and folding it... The person that... supervisor type for this room seems very nervous. Other person is puttin' pressure on him.....
 #66: What language are they speaking?
 #07: I knew you'd ask that, and I'm trying to figure it out. I can't actually hear voices at this stage, I just keep getting a lot of animation. Outsider seems taller.. Something about him that appears military just...just the way he moves. At least he's been delegated one hell of a lot of authority because he's..seems very comfortable with the way he's pushin' this guy. He's military.... You want anything else in here?
 +25 #66: Well, you've got these two gentlemen standing up and then you have some other people sitting down and you mentioned a console. I'm interested in determining the...where in the world we are. Perhaps that can be done by examining some of the equipment, by examining the exterior of the buildings, perhaps vehicles that may be around. Perhaps the names of the individuals.

PAUSE

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- #07: Oh, I've seen two or three things that looks like it's U.S. which surprised me because I thought I was in South America.
- #66: Okay. What are these elements, these particular elements that makes you say it's United States?
- #07: Oh, the fiberglass top jeep sittin' over there. There was a red oak leaf laying on the pavement in front of the building. Something about one of the pieces of equipment that I thought I recognize it. I tried to read something on it. I had the feeling it was a Japanese name, but that don't mean anything. I don't understand why the people appear small to me though. I get a very strong impression that, uh...U.S.
- #66: Okay. Now I am a bit confused about the association between the inside perception of this area where there may be some modifications and then later this room with the television type flashing light. I'm confused about that description area and your exterior description of another building or perhaps, I don't know, the same building that is three or four stories high.
- #07: Three or four story high building, the only side I'm seeing facing south, the back side has modifications. Forty feet away I think down a hall to the left is a room with some kind of consoles. Tried to determine what it was that was botherin' me between my vantage point and the building. Got a separate scene of the inside of a long structure, had a lot of repetition. It seemed to curl away from me and then cables or tracks or something lying on the floor.
- #66: Okay.
- #07: Light at the end. Two separate images but in the same vicinity.
- +31 #66: Okay. Tell me about the landscaping around the building, from your outside perspective, tell me about the landscaping around the building.
- #07: There's something broad and curving in front of, uh, this structure, this building. And my resolution is flickering between two scenes. A fuzzy light reflective tone thing, like a beach, then it would appear to be broad and neat, black top, some kind of pavement, sidewalk, uh, coming from the building and following the curve of this on the building side. Trees on the building side.
- +32 #66: All right. Now tell me about the climate in the area....
- #07: People in shirt sleeves, mostly white shirts, short sleeve. Except the two people that were standing over there that were in a darker, darker clothing, but not like dark blue or black, but..grays or tans. I feel very comfortable. I forgot, am I there today?

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#66: Yes, right now.

#07: Looks and feels temperate....

#66: Okay. I understand that you then feel comfortable there in a short sleeve shirt today, right now?

#07: Right now, yes.

#66: Okay. I have no further questions about the target area. But I would like to provide you with this very important time now to expand and comment as you see fit. I will wait for your comments.

+34

PAUSE

+36 #07: This building doesn't appear to be in the city, it appears to be outside somewhere. And there's a lot of trees nearby.. all hardwood. That's about it.

#66: All right, fine. Move your arms and move your legs, take a few deep breaths, and let's prepare now to draw...to this time.

#07: Couldn't get goin'.

Okay, uh, I came on the scene, uh, looked like the inside of a room that, uh, I said was being modified or, uh..rebuilt or something. I don't know why I said that as compared to new construction. All the studs, uh, in the room seem to be new. There was new materials lying on the floor. But I had the feeling the place was being modified rather than completely new construction.

#66: Okay.

#07: Um, I felt this was inside some existing building. Uh, as a matter of fact, I felt it was inside the building I've indicated in drawing number two, which I thought was sitting close in to a lot of hardwood trees. I thought the side we were looking at was facing south and there was a lot of modular shapes, like windows. It's a fairly modern looking building I thought. Uh, there was a broad, sweeping expanse of something in front of it that I couldn't make up my mind whether it was a beach or a road. As I've drawn it it would be absolutely ridiculous to have a building like that sitting that close to a beach. Uh, some of the imagery, I tried to zoom in on it, uh, looked more like this might be a blacktop, broad expanse of blacktop sweeping in front of the building with a sidewalk. From this angle I kept feeling there was something between me and that building that I oughta become interested in. Uh, in trying to find that I came on-

#66: You talked about heat rising or something?

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#07: There was a shimmer, there was a shimmer in here between me and that building. It coulda been like heat coming off of a pavement, it coulda been shimmering water. Uh, I saw both examples and this bugged me some because I couldn't lock in. It was almost as though I was guessing and that aggravated me.

Uh, in trying to shake that I came up with a scene of the inside of a long..square tunnel like shape that was like I was looking into it with, uh, supporting timbers or some kinda repetition, uh, along the ceiling and the right wall I could see very well. Like it might be support ti- structural members. Linear pattern in the floor that I couldn't tell whether it was cables or tracks. Uh, sometimes I lost that scene and for some reason found myself back in the building again where the construction, modification was going on. I never really tied this scene to-

#66: In number three.

#07: I never tied it into that building. I didn't know where it was. It was just a scene that I felt I oughta describe. Maybe it would go away if I described it, or maybe it would grow into something better if I got involved with it. It didn't get better.

#66: It was then, I guess, that I asked you to tell me about the construction of the building that you'd perceived. Now my question there was you would come back and say oh, it's built out of bricks or something. But that word construction apparently was a poor choice of words because you had talked about construction before, so we were somewhat confused at that point. What happened then?

#07: Uh, about the only thing next I can remember is something about describe the activity. I think you asked it relative to this tunnel like structure, and I said there was none, and then I found myself addressing activity back where there was modification or construction of some kind.

#66: And I think at that time you said there's nothing going on here but down that way a little bit there's some people.

#07: To my left was people, and I think you directed me to go look at that. And I wandered around till I found 'em. It was an awareness, I don't think I heard them. I wandered into a room that, uh, is very crudely laid out in number four. Uh, at the top left of the page I've indicated a rough drawing of what I thought the building was shaped like, the relative position of where the construction was going on, and the consoles. Uh, in the middle of the page is a large drawing of what I remember the console room to be like. There was at least three people working consoles, had keyboards, and they had paper and materials on the tabletop in front of them. And off to the left were- indicated by position A- is two people standing and talking to each other. The one on the left I felt was military. I felt, uh, the one on the right, uh, was civilian as well as was the other three. At least they were dressed that way.

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- #66: The man on the left you feel is military because of dress or manner of behavior?
- #07: Uh, manner of behavior. He was, uh, almost brutal in his dealings with this individual. Uh, as though he had but one objective and he really didn't give a damn who got hurt. Uh, he felt very comfortable in his authority. It wasn't a panic sort of thing. He was gonna move it.
- #66: He was the man in charge?
- #07: He, well he had, he belonged outside this room, but he was impacting on it with great authority.
- #66: Okay.
- #07: Like he had just been given authority to do whatever was necessary to achieve whatever it was he was tryin' to achieve. That was very strong. I think you asked me about part of the world, and, uh, looking at, uh- what was it? Oh, yeah. I got the backside of what looked like a jeep with a fiberglass top..some trees. I examined a leaf or two very close-up. It turned out to be a red oak, which made me feel I was in the United States. Uh, hardwood area, which, I don't know, probably be anywhere east of the Mississippi.
- #66: Okay. Um, how do you feel about the session itself, and your imagery that you obtained?
- #07: Not..not very good. I came on to the scene this morning looking forward to the session, uh, feeling that I was gonna have a very good session. As I was saying when we reached the end of the tape there, uh, I came on, came in this morning feeling very good about, uh, looking forward to doing the session because I felt it was gonna be a good one. Uh, I tried to avoid contact with everyone so there'd be nothing distracting. Started to cool down at least half hour to 45 minutes earlier so everything would, uh, give everything a chance because I did feel good about it. I can't remember anything that, uh, bugged me or irritated me, but into the thing I felt frustrated and hostile, and for no reason that I can identify. Uh, the imagery was not as crisp and clean as I thought it should be. I was havin' conflict between awareness and the imagery I was seeing and I recognized that I was tryin' to analyze themboth and then I would get angry with myself for doing that and everything would shut off. And there was one case where you asked a question that normally would not have bugged me but it did, and that was something relative to why did I perceive that these people were civilian. And, uh..I remember feeling that, you know, that's not important, let's get on with it. Uh, I've said they're civilian, I think it's a waste of time to go on through all this. Hey, wait a minute, this is not gettin' the job done the way you came on the scene this morning. Cool down. And I tried to, and it just never worked out through the whole thing.

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#66: Okay.

#07: I don't know why- you know, normally when I feel like this I can recognize what set me off. And I'm not normally that sensitive. And I don't think it was anything you said, I really don't.

#66: Okay.

#07: It's just I didn't feel good about the..didn't feel good about the target. I have no idea why I said that I felt it was in America. That was the best I could do. But I have no idea where it was.

#66: Okay, uh, in previous session here the last few months you've been having trouble with your back and your hip. How are they this morning?

#07: No pain. Good night sleep last night.

#66: Okay, good.

#07: Really lookin' forward to this one. It really aggravates me that, uh, I didn't feel as good about it in the session as I felt I would.

#66: Okay, fine. Do you have anything else then that you'd like to add?

#07: No, except I think there's somethin' awfully wrong with the target. I can't recognize anything that made me feel that way, so I feel there is something wrong with the target. I don't know what.

#66: What could that be?

#07: It could be any number of things. It could be the way it was set up, and you know, I worked a sealed envelope many times before, no way could that bug me. I just feel there's something wrong. I felt, yes, there it is- I felt that if I hit the target that people would not, still not be sure that I hit the target... I had a very strong feeling of that, and that was one of the things that was buggin' me, and I really didn't recognize it.

#66: Okay, fine. Anything else?

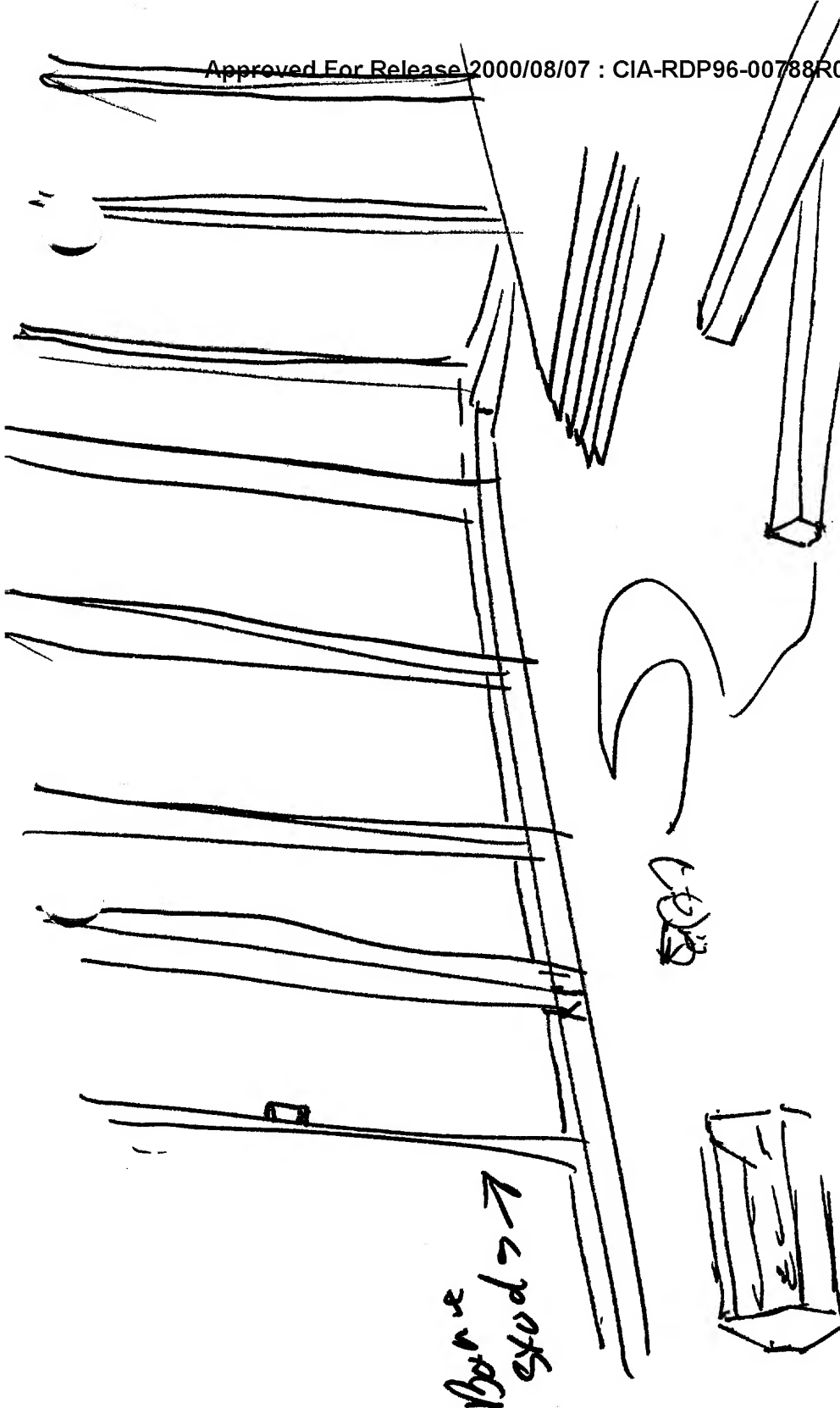
#07: That's it.

#66: Okay.

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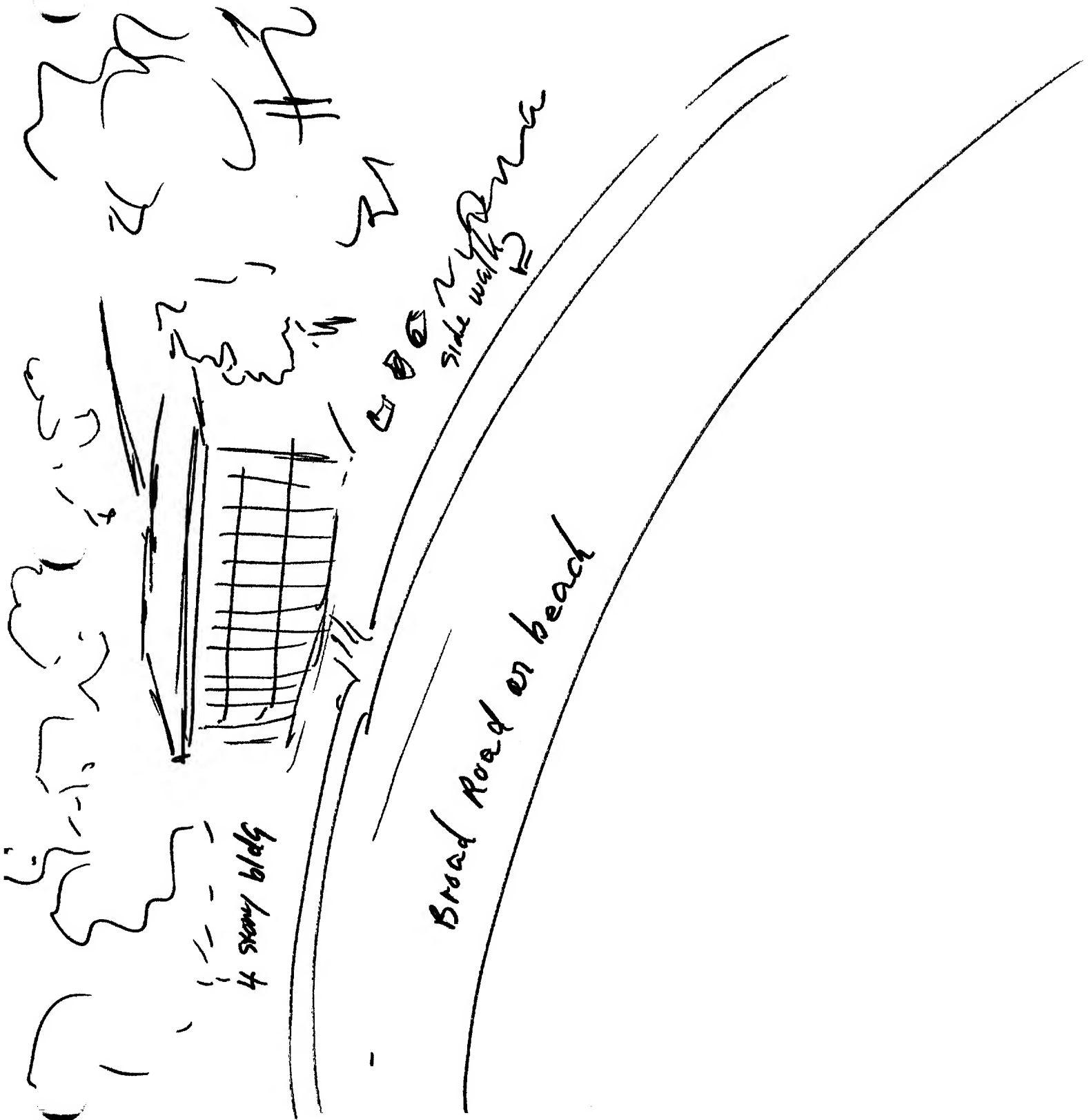
TAB

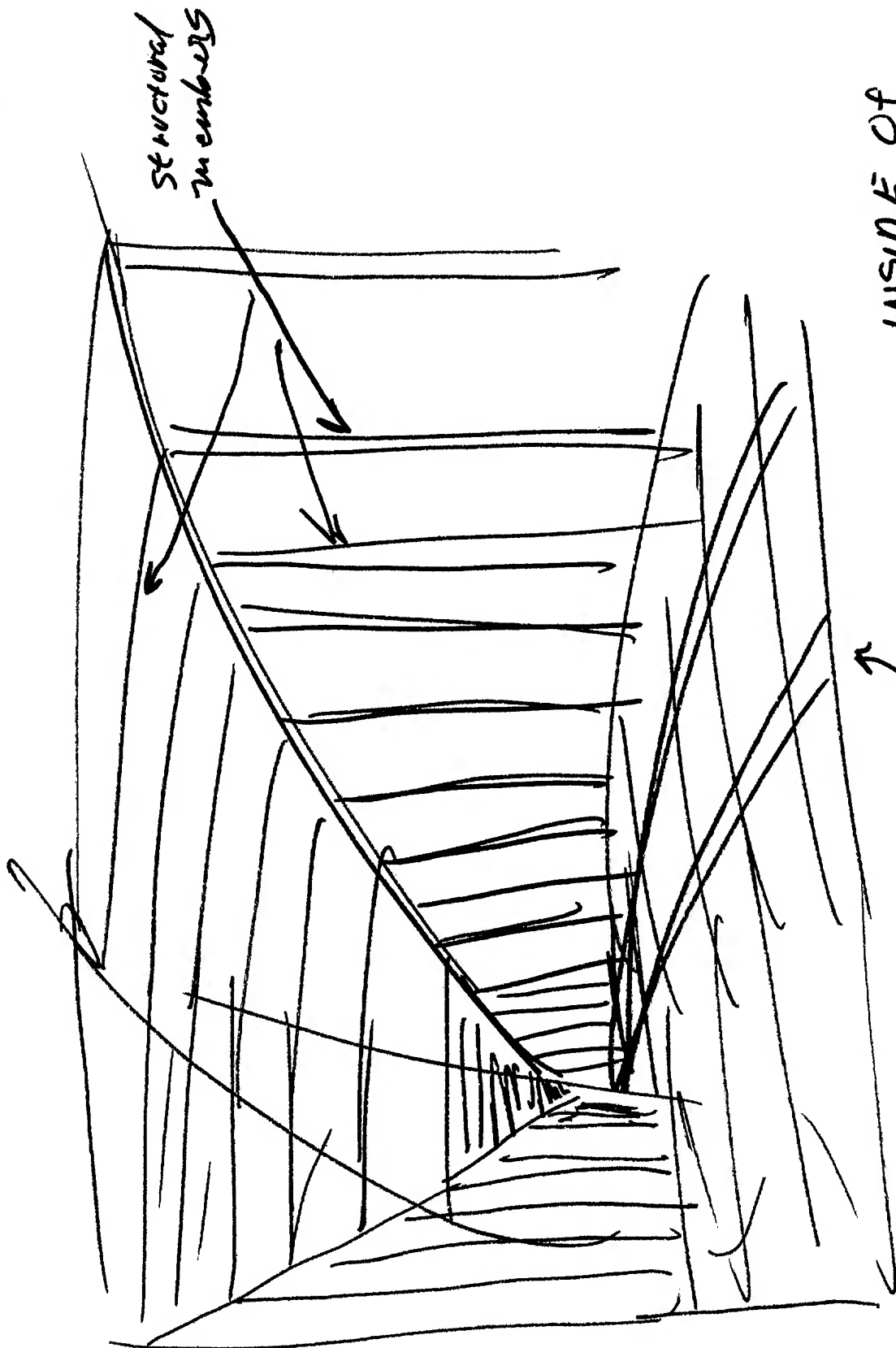
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ROOM BEING
MODIFIED

2

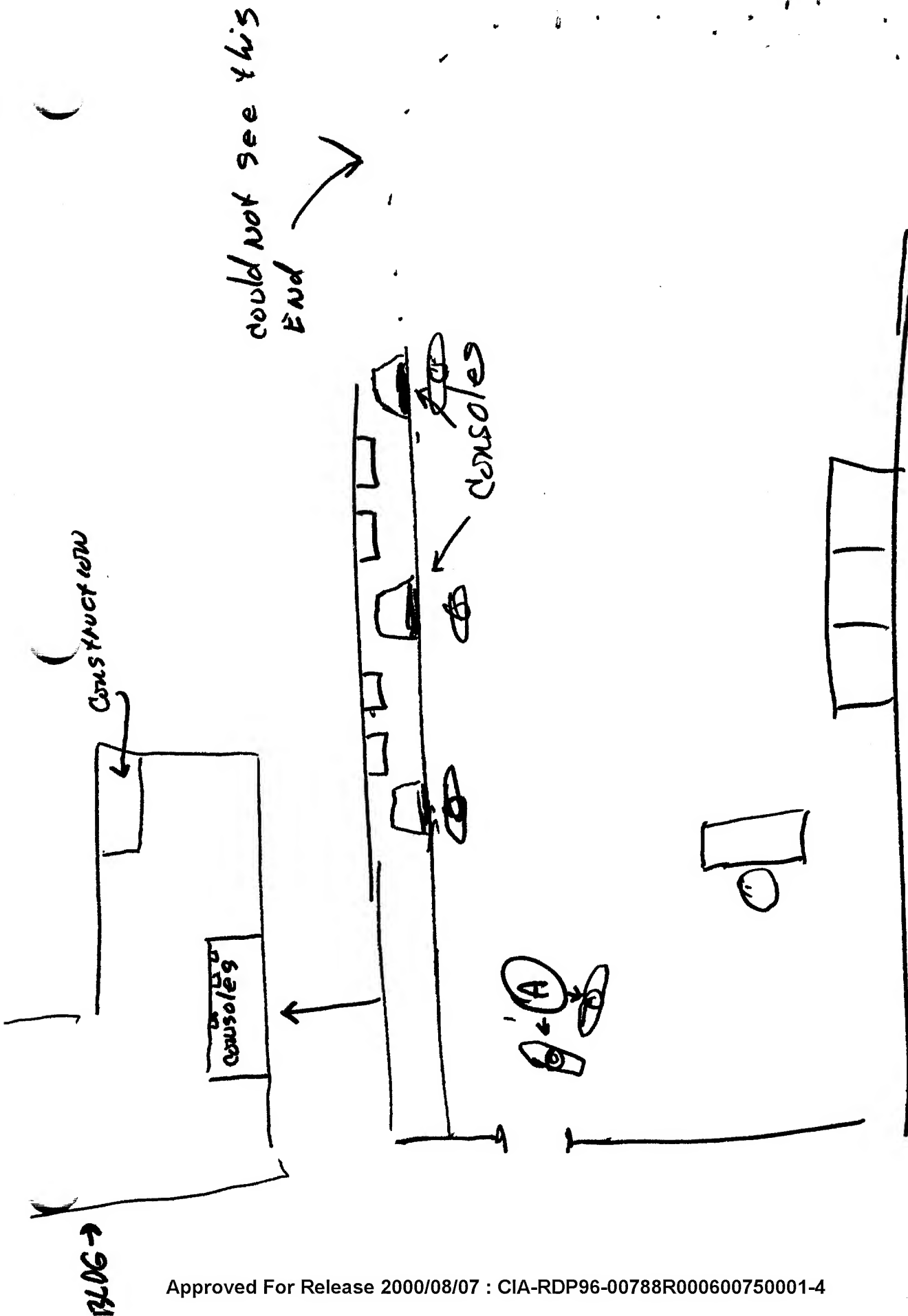




INSIDE OF
LONG CURVING
Tunnel line structure

Tracks or cables

4



TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DCC-76

1. (S/NOFORN) Information provided the remote viewer prior to the session is documented as a pre-session briefing and is included in the transcript.
2. (S/NOFORN) During the session little or no guidance could be provided by the interviewer to the remote viewer because he was not briefed on the target.

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